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ABSTRACT

This publication centers on the theory and practice of dance education. After an introduction which highlights the development of dance education, a statement of philosophy based on the importance of dance as an efficacious synthesizing and civilizing activity is rendered. The major portion of the document is devoted to the implications of dance for general education, physical education, teacher education at the elementary and secondary levels, the education of the performing artist, and the researcher. (HMD)

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DESIGNS FOR DANCE

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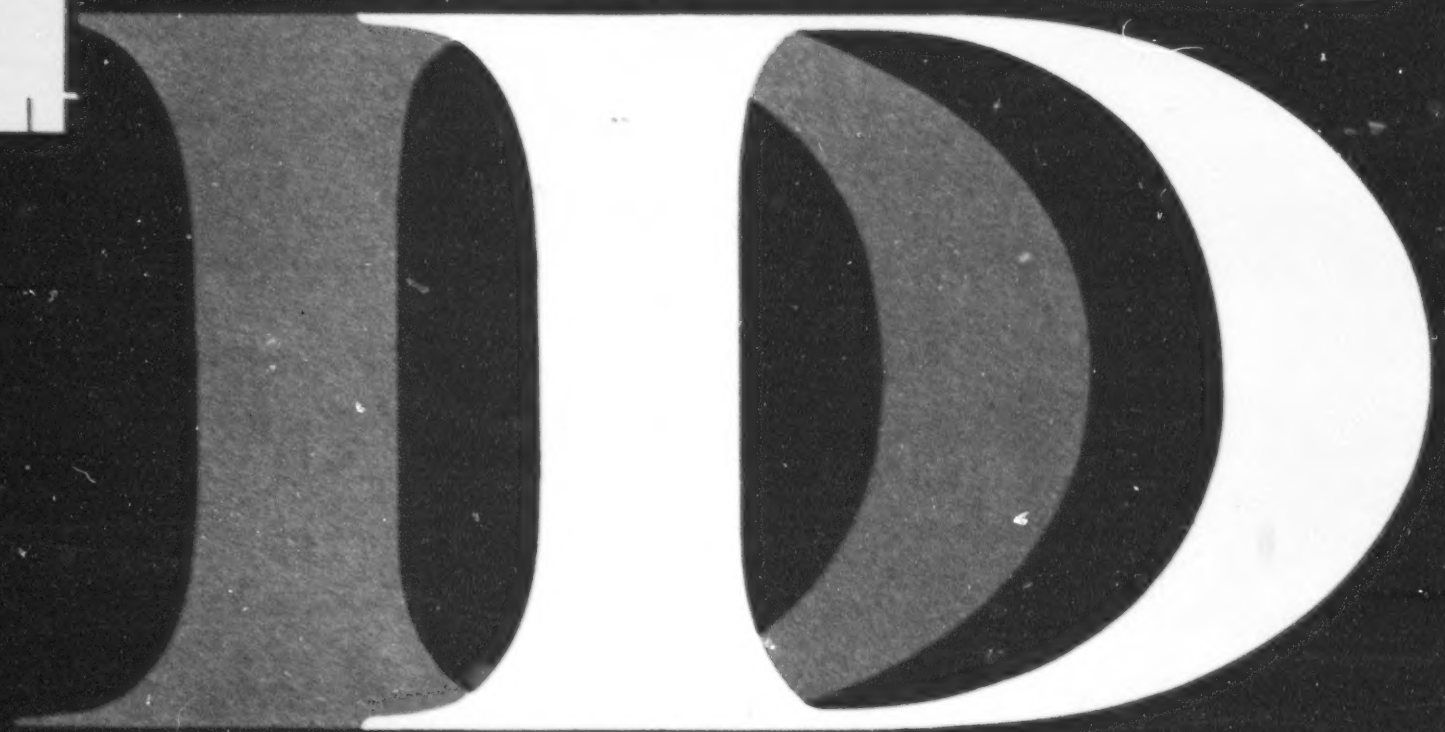

DESIGNS FOR DANCE

A publication of the
DANCE DIVISION of the
AMERICAN ASSOCIATION FOR HEALTH
PHYSICAL EDUCATION AND RECREATION

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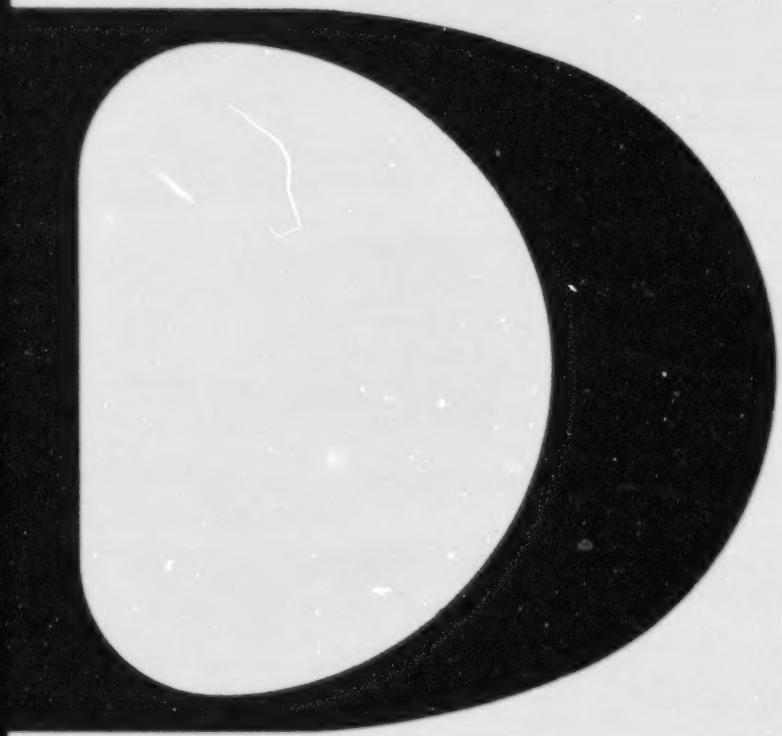

The Dance Division
affirms its dedication
to sound educational theory and practice
and the belief
that all forms of dance
can make significant contributions
to any movement-oriented curriculum.
To work
to understand
the evolving
dynamic
identity
of dance
and to interpret it
as articulately as possible
will be continuing purposes
of the Division.

MARY ELLA MONTAGUE
Vice-President and Chairman
Dance Division, AAHPER
1965-66

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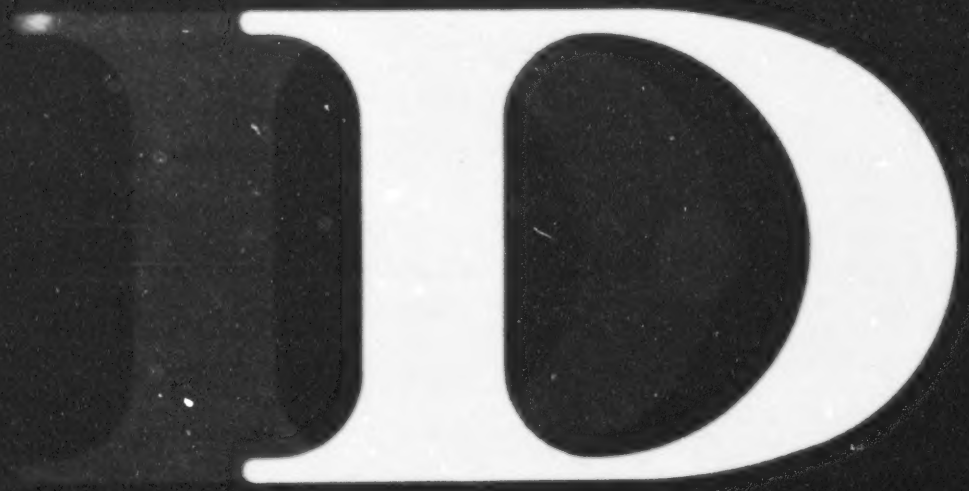
Ruth L. Murray □ INTRODUCTION



Dance – whether as art, ritual, or recreation – has been an important part of the total education of man in many civilizations, as well as in primitive societies existing now and in the dim reaches of prehistory. ☐ Only recently, as time is measured, has dance gained support in American education as a developmental activity which embraces the felicities of both play and art. That this is true is due to the acceptance of physical education as an important facet of the American educational structure. Almost from the beginning of its history as a reputable school subject in this country, physical education has included rhythmic movement and certain folk forms of dance in its school curriculums. ☐ During the early part of this century, the creative, aesthetic, and artistic values of dance began to attract the interest and concern of educators and physical educators alike. This interest and concern coincided with the onset in America of a high period in dance as a performing art. The use of movement for its expressive rather than its spectacular qualities – without, however, sacrificing the need for body discipline – was an approach adaptable to educational institutions. Such use of movement was strongly supported by new psychological theories regarding the importance of individual differences and the need for creative expression in all education. ☐ Action to form a group devoted to dance education within the larger scope of physical education began a little less than forty years ago and gathered impetus from the parallel evolution of modern concert dance. As a result, the Dance Section of the American Physical Education Association was given official recognition in 1932. ☐ Up to that time interest in all forms of dance was focused in programs for women. Decades later this is still a significant handicap yet to be overcome in the physical education profession as it relates to creative dance of any type. As American ethnic dance began to be recognized as important folk art and to become a recreational occupation of young and old alike, some of the men in the profession took their place with the women in teaching, calling, and participating in American square and round dances and, to a certain extent, in ballroom or social dance as well. ☐ The nurturing of dance as an art experience, however, together with the evolving activities of the Dance Section, remained almost exclusively in the hands of those in the profession – primarily women – with special perceptions and talents in this area. That they have made contributions of great consequence to the discipline of dance in education is evidenced by the expansion in 1965 of the Dance Section into the Dance Division of the American Association for Health, Physical Education, and Recreation. ☐ To the new Dance Division this publication *Designs for Dance* is dedicated. As it reaffirms basic principles, revises outdated policies, reveals new directions, may it help to denote significant purposes for dance education in the coming years.

A STATEMENT OF PHILOSOPHY

NANCY W. SMITH In an era when the increase of all data is tumultuous, when the processes of explanation are overwhelmingly complex, and when interpretation is often amorphous, there is urgent need for experience that synthesizes and gives center to human existence. The provision of such experience has long been designated as the prerogative and purpose of education. This responsibility becomes increasingly charged with significance as the prevailing characteristic of the twentieth century continues to be that of fragmentation. The ideal of the Renaissance man, encompassing all areas of experience and claiming the world as his province, is not subject to realization now. The "heresies" of a Galileo are the most primitive alphabet for today's young learner. Technology may have made man a citizen of one world, but it is a world of stunning diversity, of staggering complexity, of multifaceted impressions. Man, barely able to touch the periphery, seeks the center and ultimately goes to the one place he has always found it: his own inner logos, the interior logic of self. He seeks, as he has always sought, to reconcile that which he knows intuitively; to make sense out of a barrage of sensation; to salvage feeling and spirit from the assault of automation.

Dance has always been a way of casting feeling into form and, conversely, of revealing the form and shape of

a feeling or experience. This most ancient of man's ways of symbol-making has enabled him to worship, to play, to harvest, to kill, to exist, and at times to transcend the level of daily need. Many of these symbolic dance forms have been transmitted, with modification, from age to age until now they are part of a vast folk heritage.

Originally man made art for the same reason that he made the spear: to cope with his environment. Today the purpose is essentially the same, although man's environment seems infinitely more complex, as do his defenses against it. More and more, as his responses and needs have sophisticated, man has sought through his art to describe, explain, and objectify both the external world and his own inner landscape of thought and feeling. The seasonal changes of the psyche have been of interest to modern man as much as vegetative cycles were to primitive man.

As verbal vocabulary has become increasingly shaped and refined to embrace myriad shades of meaning, so the nonverbal language of movement has become more subtle and versatile, capable of expressing many nuances of human experience. Through folk expression and the act of theater, dance emerges as an eloquent metaphor of emotion and idea; and history bears testimony to the efficacy of dance as a synthesizing, civilizing activity.

According to Santayana in *The Sense of Beauty*:

Gesture, of which the dance is merely a pervasive use, is an incipient action. It is conduct in the groping stage, before it has lit on its purpose, as can be seen unmistakably in all the gesticulation of love and defiance. In this way the dance is attached to life initially by its physiological origin. . . . Gesture assumes the role of language and becomes a means of rational expression. It remains suggestive and imitable enough to convey an idea, but not enough to precipitate a full reaction; it feeds that sphere of merely potential action which we call thought; it becomes a vehicle for intuition.

Dance in all its many forms will exist as long as man moves and imagines. It is an experience through which mobile expression is given to that which might otherwise remain inert. It gives structure to sensation and invests form with feeling.

The medium of dance can refine its own instrument; the dancer gains fuller possession and utility of body, of sensibilities, of the uniqueness of total self. The rational and the intuitive begin to flow freely into each other; the equipment becomes more subtle. Dance can thus be one more way, and a potent one, of enabling a human being to command more fully his powers. It is a civilizing force.

IMPLICATIONS FOR DANCE: IN GENERAL EDUCATION

ELIZABETH R. HAYES Dance has many forms and many reasons for being. Both the social and the creative aspects of dance are natural forms of human activity that are the birthright of every individual. Although great art is a rare commodity, the act of creative expression is a privilege denied to none. Opportunity for communicative self-expression has long been recognized as a basic human necessity. The fact that the dancer's art instrument is his body places the possibility of art expression through dance within the reach of everyone. But in order to realize this creative potential it is necessary to understand and control one's instrument, the body, and to become intellectually and kinesthetically aware of its movement capabilities. It is through a kinesthetic approach to movement that one becomes cognizant of its expressive possibilities.

The act of art expression in dance requires the creator to be intellectually or intuitively aware of the compositional form and, when dance is fully realized as a performing art, to be perceptive of appropriate use of accompaniment, costuming, and staging as adjuncts to performance. Although the nonprofessional dancer may not be directly concerned with producing theater dance, his enriched awareness of how the various aspects of a performance are integrated to create a unified art form con-

tributes much to his development as an enlightened dance appreciator.

The social forms of dance also fulfill a deeply ingrained human need. This need is evidenced by the fact that, with rare exception, no cultural group from primitive to modern has failed to produce its own forms of social or recreational dance. The basic need to belong is satisfied perhaps more directly and overtly through participation in group movement than in any other way. Today, because the network of communication between cultures is becoming increasingly complex, social dance includes not only forms indigenous to one's own culture but those of other cultures as well. To participate in these communal dance forms totally, rather than superficially, it is necessary to know their movement patterns, to become sensitive to their movement qualities and styles, to understand their meanings in terms of both the historical roots and the current functions, and to become acquainted with the special social mores that surround their performance.

Dance, therefore, has a significant role to play in the process of general education. It can contribute to the development of all students of all ages, regardless of ability level. An enlightened approach to dance technique and composition develops the strength, flexibility, coordination, and endurance that are consistent with the goals for general physical education; increases the student's understanding of the demanding physical discipline necessary to obtain technical goals; develops the student's kinesthetic awareness of movement sensations and enables him to associate these sensations with expressive meanings; expands the student's creative potential, providing him with an outlet for expression; and enlarges his appreciation for aesthetic form that is to be found both in dance and in other related arts.

Dance education is concerned also with fostering social skills—the ability to dance together in harmony and to work together democratically in problem-solving situations, to give and take constructive criticism, and to conduct oneself with the grace that is derived from self-assurance in social situations. Folk, square, and social dance activities, in particular, provide opportunities to practice social amenities during the process of learning to perform dances of the past and of the present, those dances of one's own culture and of other cultures.

In addition to the values that can be received from direct participation in dance, there are values to be gained from the appreciation, through knowledge and observation, of dance as an art form and as social recreation. Vicarious participation in the dance experiences of

others increases enjoyment of life and expands aesthetic perception.

Although the traditional approach to dance education for the lay student has been through activity classes primarily, special appreciation courses in dance and the other arts can provide a foundation for deepened understanding and empathic response. Lectures and class discussions of the concepts of art as a creative process, beauty as an aesthetic attitude, the meaning and value of kinesthetic awareness, and the interaction of the arts, particularly music and its relation to dance, can stimulate thinking and develop a receptive attitude toward dance as an art form. Understanding of the various functions and purposes of dance—educational, social, recreational, religious, therapeutic, aesthetic, theatrical—adds other dimensions to dance appreciation. The student's horizons can be further extended through a brief look into the historical development of dance. Acquaintance with contemporary artist-dancers and with their divergent theories and philosophies opens the door to heightened enjoyment and forms the basis for aesthetic value judgments. This knowledge can be gained through assigned readings, discussions, pictures, films, and concerts.

To make an adventure in dance appreciation complete, however, the students must have explorative laboratory experiences with movement upon which to base their discussions. If carefully directed, simple improvisational problems in manipulating movement elements, problems in abstracting gesture, and experiments with psychodrama leading to self-discovery need not be difficult experiences. On the contrary, these explorations, which tap wells of hidden creativity, can reveal truths about movement as a communicative art medium that cannot be fully understood in any other way.

Dance education possesses both immediate values for a student and carry-over values into adult life in terms of general movement awareness and the knowledge of how to keep one's body physically fit, the capacity for creative expression, a deepened appreciation for dance performances, the skill to participate in recreational dance classes and other community dance activities, and the wisdom to select the kinds of dance experiences which have educational value for children.

When competently presented, dance in general education can contribute greatly to the enrichment of each student, both as a human being and as a member of society. For that reason dance should be fostered at all educational levels and should be taught by persons who are professionally qualified if its benefits are to be ensured.

IMPLICATIONS FOR DANCE: IN PHYSICAL EDUCATION

EDRIE M. FERDUN The schools and colleges of the United States have assumed an increasing responsibility for the teaching and growth of dance. Inasmuch as this trend was initiated by physical educators at a time when the curriculum of physical education was selected largely in terms of the worth of an activity in meeting the needs of students, dance and sport were conceived by many in functional terms and were placed in the activity program of physical education. Physical educators recognized the biological and social values of dance and the dimensions of creativity and expression which characterized participation in the processes of dance. This conception has been responsible for the growth and acceptance of dance in many schools, but it is a limiting conception which must be revised if dance is to continue to grow as an art form of significance to the culture.

Dance can be used in a multitude of ways to achieve worthwhile goals. Principles of movement, aesthetics, social etiquette, and even mathematics can be illuminated through dance. Strength, flexibility, confidence, and sensitive performance can be promoted. A capable teacher interacting with involved students in a situation of creating or performing dances has these and other possible goals, but there are responsibilities to dance as a subject matter and as a performing art which must form the stable framework from which logical content decisions can emerge. Within a context of recreation it is assumed that participation in sports, dance, or any of

the arts is for the immediate enjoyment and growth of the individuals involved, but formal education carries with it the responsibility of a long-range concern for the eventual excellence of both the individual, as appreciator or artist, and the art within the culture.

The task of clarifying the goals of dance as a subject matter and a performing art and its relationship to physical education in terms of both content and curriculum is especially important now when an attempt is being made to define clearly the structure and essential features of the various disciplines in order that each curricular undertaking can grow and contribute to its fullest. As a subject matter, dance must be perceived in terms of its significant dimensions as an art which go beyond active participation in isolated dance experiences. Attention must be focused on the true nature of the dance experience, the significance of the social and art forms which have served man, and the tools necessary to the creation, performance, and appreciation of these forms.

Man has always needed to state himself to himself so that he might know of his own world, feel his power, and share in the feeling and forms of his fellow man. Dances, songs, games, and stories have been some of his means. Through these forms his reality is symbolized, created, and preserved. Forms of art and play are related in this way, in the basic purposes they serve, but are distinguishable in terms of the media which predominate and the general significance and ultimate nature of the created forms. Sport and dance have enjoyed a long association through history before formal programs of physical education were initiated. The logic of this relationship becomes apparent if recognition is given to the human needs from which both arise, the social context which occasions them, as well as the performing and training demands which they share. As physical education has developed from a commitment to the body and its functioning to a commitment to the child and his meaning, it has used exercise and cultural forms of movement until it is now conceived as responsible for the study of human movement as well as for the school curriculums in exercise, sport, and dance.

Physical education and dance, then, are closely related in their attempt to serve man, their concern for movement, and their curricular and physical arrangements within the schools across the country. As subject matters, however, they differ in content and emphasis. Dance, which has undergone progressive elaboration as an art, is concerned with the great dances which have been and are being created. By studying the dance forms themselves, it endeavors to understand the related processes and products of art and man.

The study of human movement is fundamental to an understanding of dance and dance training, and dance is a powerful means of self-discovery and mastery. Dance in physical education is a recognition of this interdependence.

IMPLICATIONS FOR DANCE: IN TEACHER EDUCATION
for elementary schools

BETTY J. ROWEN This is a crucial time for educators, when curriculums of the elementary schools are being significantly revised, and programs for teacher education are being critically examined. Many factors have contributed to the search for new approaches to the education of elementary school teachers. An emphasis on the basic structure of fields of knowledge has given new focus to curriculum development. Great interest in programs for the culturally disadvantaged has brought attention to areas of learning that had previously been overlooked. An awareness of the need to encourage creativity in the schools has pointed to shortcomings in present educational programs. Finally, the reaction against materialism and conformity has made us aware of the need for new values and for an aesthetic dimension to education that has long been neglected in our schools. All of these new trends offer great promise of opportunities for the inclusion of dance as part of the preparation of elementary school teachers.

Jerome Bruner's report of the 1959 Woods Hole Conference, in his book *The Process of Education*, set into motion an investigation of new ways to organize knowledge. Ever since that time, academic scholars have been called upon to examine their special disciplines in order to determine the basic ideas that form the structure underlying their fields. Educators have been concerned with new ways to present these key concepts, so that they have meaning in the light of children's experience. Exploration and the sense of discovery are essential to this approach. Since movement exploration is one way that young children find out about themselves and their environment, dance can play a significant role in making such concepts meaningful. Through movement, elementary school children can discover basic ideas related to science, social studies, and mathematics as well as art, music, and literature.

A multisensory approach to learning in the elementary schools has long been advocated, yet the kinesthetic sense has been neglected as a channel of communication. *The Child's Conception of Physical Causality* by Jean Piaget places children below the age of seven in a sensory-motor stage of learning. Other psychologists have recognized the motor urge as a basic drive in young children. Studies have been reported in which motor activity is sufficient motivation for animals in experimental settings, and certain psychoanalytic studies show that motility in young children is directly related to the development of the sense of ego.

Self-concept is an important consideration in preparing the culturally-disadvantaged child for learning. Many of these children have limited language facility. Opportunities to excel through movement expression have positive effects upon their attitudes toward self and toward the school setting. With such children, in Head Start pro-

grams and in schools in disadvantaged neighborhoods, dance can help to bridge the gap that must be crossed if they are to function well in a school environment.

The sensitivity of all young children to sensory-motor perception must be considered in the planning of curriculums for the elementary schools. Dance educators can make significant contributions to the studies of child development and curriculum planning, based upon first-hand knowledge of children's responses when movement is used as motivation for learning.

All dance educators know that dance offers great potential for the development of creativity. There is no wrong answer for the child when he expresses himself through rhythmic body movement. Divergent thinking is acceptable and encouraged. New ways of doing things, of expressing ideas, of creating new forms are part of the activity itself. In a school setting where so much of learning must, of necessity, take place through the process of imitation, the opportunities offered by dance for the operation of creative processes must be recognized.

Finally, educators must recognize dance as a way of contributing to the search for new values. The fragmentation of experience in today's culture has left many children and young people without a sense of identity or the kind of beliefs that make life significant. The arts can be a unifying force through which the interrelationships of experience can be perceived. An aesthetic dimension to educational programs is needed to give greater value and unity to life.

Dance in the curriculum of the elementary school can tie together areas of learning, can increase sensitivity and feeling, and can open up new areas of awareness which the maturing child can carry into adulthood.

With all of these trends indicating new roles for dance education in the elementary schools, there is a need for all teachers, not only specialists and physical educators, to be aware of the contributions that movement exploration can make to child development. It is not enough to read reports of psychologists or educational theorists. Rather the education of the teacher should include varied exploratory activities in movement to perceive more fully what movement means to the child.

A dance course which allows for creative expression at the student's own level should be a significant part of the preparation of every prospective teacher of young children. The teacher must experience the creative process personally in order to know how to induce it in children. The aliveness and neuromuscular sensitivity which are significant products of a challenging dance experience will provide ready identification with the movement responses of children. Only through participation will the teacher understand the prominent role that dance can play in putting into functional application some of the theoretical concepts current in educational thought.

IMPLICATIONS FOR DANCE: IN TEACHER EDUCATION for secondary schools

MIRIAM GRAY Dance in the junior and senior high schools of the United States is included in the curriculum of physical education, uses physical education facilities, and is taught by members of the physical education staff. This prevailing pattern, with few exceptions, is likely to continue in the foreseeable future. Therefore, the focus in these remarks will be on the preparation for the teaching of dance in secondary school departments of physical education.

Dance is a performing art and it should always be taught in as close a relationship as possible with other art departments in the school. A separate dance department, however, would need facilities which would duplicate those already existing in the physical education wing of the school. Dance and all other physical education activities are based upon movement, movement principles, and muscular force, and in that respect are closely allied as instructional materials. Traditionally, in the American school system, physical education has initiated, sponsored, and nurtured dance as a part of its curriculum. Some privately endowed or highly specialized secondary schools may be able to provide dance experiences in an art milieu or in an entirely independent framework, but few publicly supported secondary schools are able to do this at the present time.

The task of teacher education in dance, then, is to provide teachers highly capable of teaching dance and often certain other activities in the typical secondary school environment in which they will work. Although this will be a physical education environment largely, these teachers must have sufficient background in the arts and humanities to enable them to find common ground with teachers in these areas.

In a small school, the teacher who teaches dance may be instructing all other physical education activities as well. In a school of medium size, the teacher may be a physical education generalist, but with a high concentration of dance classes in the year's schedule. In a large school, the dance teacher may be a specialist, teaching dance only, but teaching it with few exceptions in a physical education department.

To accomplish the task of preparing well-qualified teachers for the widely varied proportion of dance they may be expected to teach, an assortment of teacher education programs in dance must be offered by the universities which prepare physical education majors.

1. Since nearly all physical education teachers will teach dance at some time and in some amount, a minimum core of dance education should be included in all programs preparing teachers of physical education. These persons should be prepared to teach units of social, folk, round, and square dance on beginning levels. It is desirable, likewise, that they be prepared to teach beginning units in modern dance creatively, although for some sport-oriented students this may be a difficult requirement. In the small school and in some larger schools which follow the policy that staff members teach a varied schedule, the teacher should be able to handle classes in sport and dance with equal aplomb.
2. A dance minor which gives a sound concentration in dance should be combined with, or contained within, the physical education major to prepare those teachers probably destined for the middle-sized schools, or schools whose schedules permit teaching a specialty but require the teaching of other activities as well. A teacher with this preparation should be able to teach dance full-time if necessary, before going back for additional study on the graduate level. The additional activities to be taught might include those more or less related to dance, such as swimming, gymnastics, and selected individual sports, rather than the highly competitive team sports.
3. A comprehensive major in dance education with a minimum core of physical education courses is probably the best preparation for large-school situations, where the teacher will teach dance as a specialist in

the physical education department. Cognizance of the entire physical education curriculum is necessary and in some situations a few activities other than dance may need to be taught.

4. Somewhat less practical for the teaching of dance in the secondary school is the full-fledged major in dance as a performing art, which may so emphasize dance as performance that insufficient time remains for the acquisition of skills in the social and folk forms, and in techniques of teaching dance, especially the teaching of beginners. This program would provide a stronger background for secondary school teachers if it were combined with a minor, or some minimal core, in physical education.
5. A master's degree curriculum in dance education is necessary as continued preparation for any or all of the preceding four programs. The graduate program should be flexible enough to permit a student who has had only a minimum undergraduate core in dance to become a better teacher of dance when the student wishes to do so. At the same time, it must give the undergraduate dance major an opportunity to achieve a more intensive specialization, making possible the teaching of more advanced classes. Additionally, it should provide the performing arts major with opportunities for orientation in the content of physical education and in the knowledge of educational method. The essential purpose of the master's degree program for the teacher of dance in secondary school is to improve that teaching in every way possible. The program should supplement whatever basic preparation the student had as an undergraduate.

The five briefly sketched programs should all develop, to the extent feasible, the following competencies in the prospective secondary school teacher of dance.

The teacher must be able to teach dance—folk, round, square, social, and modern dance, discover and analyze skill errors, relate dance performance to principles of movement and to other physical education activities, motivate students toward desirable dance experiences, guide and evaluate compositional projects, and relate dance to various cultures, other performing arts, and the arts in general.

The teacher must know movement and movement principles, anatomical and kinesiological facts, rhythmic concepts and musical structure, principles of art form as they relate to dance, some history of dance, and sources of excellent visual aids for dance.

The teacher must have high standards of performing skill in dance, some direct experience in dancing before

an audience, superior taste and critical judgment in all performing arts, and skillfulness in human relationships with peers, adolescents, and administrators.

As a minimum, dance education for junior and senior high school teaching should embrace a balance of knowledge and skill in the folk, the social, and the art forms of dance.

Folk forms of dance will include basic content in international and ethnic forms as well as the American folk forms of square and round dance. Social forms of dance will be concerned with both the traditional and the more recent styles.

Creative and theatrical forms of dance may involve, besides modern or contemporary dance, jazz and primitive styles, ethnic forms, and possibly tap dance. Whatever the styles utilized, at least a third of class time for the secondary school student should be devoted to compositional experiences. Development of the ability to guide and evaluate dance composition demands creative imagination, social sensitivity, and some artistic aptitude on the part of the student preparing to teach.

Given teacher education programs in dance similar to those outlined, in sufficient number, the status of dance in the secondary school community can be steadily improved, both as art and as enrichment for leisure.

IMPLICATIONS FOR DANCE: IN THE EDUCATION of the performing artist

SHIRLEY WIMMER Dance as a performing art is multi-faceted. At its center is the choreographer who makes the work of art—a dance. This is then performed by the dancer or dancers in a theatrical environment for an audience. Thus, dance is an act of theater whether it is in or out of the world of education.

In bringing this performing art to education, one is faced with the reality of the world of professionalism. The concentration, total involvement, and devoted dedication necessary for a truly professional education in the arts has been discussed by many people both in the arts and in the colleges. James A. Perkins, president of Cornell University, said in the July 17, 1965 issue of *Saturday Review*:

All professional programs try to combine thought and action. All are driven by the necessity for concentration rather than diffusion, by the desire for specialized rather than generalized education, and by a sense of preparing for a specific role in society rather than merely an understanding of society.

The high schools and especially the colleges are now at the threshold of providing such programs in dance. In the past, the development and training of the dancer-choreographer has taken place in studios or in dance companies, by means of the apprentice system, and in a

few selected colleges which had dance majors. Today, the extension of dance programs within college and university departments and divisions of physical education, the expanding colleges of fine arts, and the newly-developing colleges of performing arts have something unique to offer to the education of the artist. Here may be accomplished for the dance student the deepening, the widening, the heightening of the self in the stimulating atmosphere of the university. The association with students and faculty in other disciplines and the opportunity to work with them toward performance enriches the student's experience. Increased experimental work in one's chosen art field can be done with the support and patronage of the university. One is allowed to dare—and fail. And, most importantly, here may be found the riches of knowledge of man and his world which the university, through the ages, has preserved and made accessible to its students.

In the university setting, it is necessary to make a distinction not only between the education of the teacher and of the performing artist but also between the artist as choreographer and as dancer. A long history of analagous differentiations exists in music between the composer and performing musician, and in the theater between the playwright and the actor.

The dancer and the choreographer have much in common—a dedication, a commitment, a responsiveness to inner and outer selves, and an understanding and appreciation of the discipline of the art in terms of the potentialities and limitations of its movement medium. Divergent paths are taken, however, after this common base is established. The dancer must move toward a broad and high level of technical proficiency in movement, and to the necessity of being a responsive instrument for the choreographer. The choreographer must move into the world of revealing the artistic authenticity of his inner vision through the shaping of symbolic forms.

Dance itself is a unity. Its greatest significance is its reality as a performing art, even though there are many career directions which dance-oriented students may take.

Educators, for the most part, have begun to accept the fact that they have a responsibility to the young dancer and the novice choreographer for the development of their crafts. The task facing the university is how, in an educational setting, the finest possible programs, with the greatest range and depth, can be offered so that the optimum artistic development of these dance artists is made possible.

IMPLICATIONS FOR DANCE: IN RESEARCH

M. FRANCES DOUGHERTY In the technologically-oriented world of today, the meeting grounds of art and science enjoy a communication never before realized. Since classical times, controversy has reigned over the application of scientific principles and techniques to the creation of the art object, the aesthetic value placed upon that object, and the creative process utilized by the artist during its production. However, down through the history of the Western world, the results of scientific research and investigation have given renewed directions to all of the arts.

Scientific inquiry as reflected in theory and technology has influenced both ideation and practice of the arts throughout the ages. The mathematical doctrines of Pythagoras determined the theoretical difference between musical consonance and dissonance; Babbitt's theory of numerical sets and probabilities has been used by composers like John Cage and Morton Subotnick in the selection of sound for musical composition. The phenomenological study of perception has been applied in painting as illustrated in the work of Paul Klee and Joseph Albers. The modulars of architect Le Corbusier are in part defined by the technologically-inspired properties of the media.

Comparable examples of the interactions of art and science are to be found in all the arts. To the end that research techniques can be applied to problems confronting dance as an educational, recreational, therapeutic, or art form, it is encouraging to note that in conjunction with other disciplines, or alone, significant research involving dance has utilized scientific methodology to influence education, psychology, choreographic and theoretical form and style, and problems of human development and movement.

From 1901 through 1966, 787 pieces of dance research at the graduate level have been reported and most are available through various library loan systems. Methods of research include experimental, philosophical, historical and biographical, descriptive, normative, case and clinical studies, genetic development and growth studies, analytical surveys, statistical causal and factor analyses, and original or inventive research. The scope of reported research in dance includes the disciplines of psychology, sociology, recreation, physiology, education and pedagogy, philosophy and aesthetics, and the creative product and process. Subject areas categorized in a 1964 compilation by the Research Committee of the National Section on Dance ranged far and wide. They encompassed accompaniment, bibliography, choreography, curriculum, history, pedagogy, philosophy and aesthetics, production, rhythm, and therapy, to name only a few of the more than thirty topical classifications.

Opportunities for additional dance research seem limitless. There is an enduring need for applied psychological and physiological research which would contribute to greater understanding about the human body as a performing and communicative instrument of expression. Research in the philosophy and administration of dance programs in educational institutions and professional studios would do much to give direction to curriculums in terms of students' professional and avocational needs. A dearth of literature on dance history, aesthetics, and relationships to the other arts indicates a need for research in these areas. Much more investigation is needed in the cinematography of dance for both viewing and recording purposes.

Dance research, as is true of any research, must recognize the need for careful documentation, summarization, and interpretation of the scientific, historical, and aesthetic contributions of the field, and then take action in order to preserve the past, to predict and interpret the trends of the present, and to give direction to the future.

Ruth L. Murray □ CONCLUSION

In this small volume are statements about dance: about its significance as an art; about its artistic and recreational horizons; about its values to those who would partake of it, its disciplines for those who would perform in it, its essential and potential knowledges for those who would teach it and study it. ☐ Statements of belief have little validity beyond the here and now. Constantly changing forces within the individuals who make them, and in the environments in which they function, transform today's convictions into tomorrow's skepticisms. Nevertheless, "A Proposed Platform for the National Dance Section," which appeared in the *Journal of Health, Physical Education, Recreation* of November 1944, eloquently presented many of the same arguments for dance in the structure of American education as does this document. In the time span of over twenty years, however, certain significant differences appear. ☐ Dance was only beginning to find its place in American society as a major performing art, a fact which is reflected in the "Affirmations" of the 1944 Platform. Today the vision of dance is broader and more encompassing. It is, now, more generally recognized as an art among other disciplines. Hence, problems of providing a nurturing environment for the flowering of this art, of securing its place in educational curriculums, of obtaining teaching personnel, of making dance an acceptable vocational pursuit for men as well as women—problems that were only beginning to emerge in that past era—have grown in magnitude and in urgency. In reading the lines, and even more, reading *between* the lines of these "Designs for Dance," one recognizes the existence of attitudes and situations which the Dance Division must immediately begin to modify, remedy, and improve if dance education is not to find itself withering away in the current physical education environment and thereby be forced to seek its nourishment elsewhere.

Following are some of the significant goals yet to be attained: *Personnel in a greatly-increased number of physical education situations who are well equipped to teach dance as a creative and performing art; Physical education programs in all institutions of learning which encourage the participation of boys and men in all aspects of dance; Men and women teachers and administrators of physical education who evince interest in, understanding of, and enthusiasm about the objectives of dance education and are willing to provide the curricular time and teaching staff to accomplish them; Curriculums in American schools which afford for young children the benefits of all that is known about their need for creative, expressive movement; Curriculums for dance majors or minors which reflect the need in their preparation for courses in the arts and humanities as well as courses in the sciences and social sciences; Sufficient time and credit in both undergraduate and graduate curriculums in dance education for laboratory courses in techniques and composition; Graduates of dance major programs who are well prepared to give beginners at any level a satisfying creative dance experience.*

Following are some of the significant factors in the current status of dance: *The provision of more adequate facilities for dance education, especially in institutions above the secondary school level; The recognition by dance educators and physical educators that they can learn much about movement from each other; The fact that creativity in the use of movement in other areas of physical education, besides its expressive use in dance, is beginning to be looked upon with favor among some leading physical educators; The gradual emergence of some men and women physical education majors as successful teachers of beginning creative dance for children and adolescents if they have had sufficient time for preparation in dance education; The recognition that dance in secondary schools and in most colleges, as far as is currently known, will be taught in departments of physical education for some time in the future.*

During the last thirty years the social and recreational forms of dance have become more or less integral parts of the physical education curriculum, accepted by men as well as women, boys as well as girls. Similarly and hopefully, the acceptance of dance as a performing art can be expected to take only *half* as long, with the swift rate of change in today's world. ☐ Dance is not physical education, but, as interpreted by leaders in that discipline, neither is physical education merely *physical* education. When attempting to define and describe what is encompassed by the term, one is apt to find oneself "floundering in a semantic swamp," to quote Abraham Maslow in his book *Toward a Psychology of Being*. ☐ The time has come, nevertheless, when the core of the physical education experience should be given greater recognition by the discipline which professes it. This might be said to be the holistic act of each man's expressive movement in interaction with his environment for the fulfillment of a functional or an aesthetic purpose. On this premise all the scientific and artistic theories relating to human movement experiences could be investigated, explored, and discovered in a unity of design. Dance, residing in that experimental environment, could flourish, and could make contributions in breadth and depth both to the science and to the art of movement. ☐ The Dance Division looks toward its future with optimism. Its members, concerned as they are with art in the making, are more than normally imbued with intuition and imagination. In spite of these visionary qualities, and the inertia and pedantry which often oppose them, those who teach and work in the discipline of dance move closer to their goals with each succeeding year.

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